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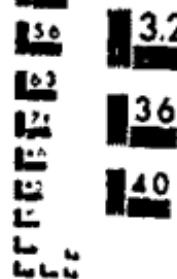
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ABSTRACT

This quarterly newsletter is intended primarily for Staff Development Cooperative participants (participants of an inservice teacher education internship program). However, information and ideas on the topic of integrated day education (open education) would be of interest to other educators not connected with the project. The newsletter provides news about a variety of classrooms which are part of the program and offers specific, practical ideas, activities, and guidelines for implementation in the classroom, and lists numerous available resources. In addition, two sections are included to keep in touch with teacher interns and with the community. This issue includes a description of two different teacher education programs at the University of Massachusetts, Amherst, Massachusetts: 1) Integrated Day Program (including METEP -- Graduate and Undergraduate) and 2) Teacher Education Program at Marks Meadow (TEPAM -- Undergraduate only). (SJM)

ED 079207



# In Touch

Dedicated to the Education of Young Children

Volume II , Number 3

April , 1973

SP006015



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Funded by the New England Programs in Teacher Education and prepared at the  
School of Education, University of Massachusetts, Amherst

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    In Touch with our Interns - Leslie Pierce

    In Touch with the Classroom - Gail Hoffman

    In Touch with the Community - Mary Rue

    In Touch with Resources - Ellen Peete

# Keeping in Touch

U.S. DEPARTMENT OF HEALTH,  
EDUCATION & WELFARE  
NATIONAL INSTITUTE OF  
EDUCATION

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In an effort to continue our commitment to keeping you, our readers, "In Touch" with all aspects of integrated day education, and in response to a specific request made by an In Touch reader for information on teacher preparation for open, integrated day classrooms, we have decided to include a special section in this issue devoted to that topic. It includes a description of two different teacher education programs at the University of Massachusetts, Amherst, Massachusetts: (1) Integrated Day Program (including METEP) (Graduate and Undergraduate) and (2) Teacher Education Program at Marks Meadow (TEPAM) (Undergraduate only). We invite your comments and reactions to the programs described, and encourage you to share with us descriptions of other existing teacher preparation programs in open education. For more specific information on any of the programs described, please write directly to the contact person indicated in the article.

## INTEGRATED DAY PROGRAM

Co-Directors: Masha Rudman and Mason Bunker

Additional Program Faculty Members Include: Susan Brainerd, Portia Elliott, Al Ivey, Dick Konicek, Klaus Schultz, and Ann Schumer.

The Integrated Day, also variously called "open education, active learning, the British Infant School model, etc.", is concerned with helping children develop skills for managing their own learning. This approach to education recognizes the importance of the teacher's role in helping children achieve independence in learning. Our program includes many alternative routes for teachers and future teachers to develop competence in achieving this goal. Curriculum, "both general and special," organization, ehtory, philosophy, research, and survival strategies are included in the program. These activities are organized under the following degree programs:

- \*Bachelor of Arts in Education (B.A.)
- \*Master in Education (M.Ed.)
- \*Master in Education for Certification
- \*Certificate of Advanced Graduate Study (C.A.G.S.)
- \*Doctorate in Education (Ed.D.)

The pre-service component "METEP/Integrated Day, and the M.Ed." is closely associated with the in-service component "The Interstate Staff Development Cooperative." Some of the activities available to integrated day program students can be arranged through the pre-service or in-service portion of the program, but courses may be mixed and matched as the candidate desires. In-service opportunities for teachers include an intensive three-week integrated day workshop in the summer when they

enter the Project, annual advanced workshops to follow-up the initial workshop with more focused experiences, on-going workshops given by: resource personnel, METEP faculty members, and teachers, and conferences weekly with resource personnel provided by the Interstate SDC, and field visits to other classrooms in the process of opening up throughout the project. In-service teachers also have the opportunity to receive University credit for creating individual, small group classroom or school projects to be shared with other teachers in some way.

The Integrated Day Program supports the view that the teachers' job is to expose the learner to a rich environment of materials to explore, to encourage the learner to be self-directing, to permit the learner to become intensely involved in those activities which interest him, and by continual diagnosis and assessment of his intellectual growth and development, to guide the learner to experience which will allow him to maintain a maximum rate of growth and development in all areas of concern. In this way he learns how to learn and develops the desire and ability for self-education. The Integrated Day has been established in the belief that this is a useful kind of education for today's rapidly changing society.

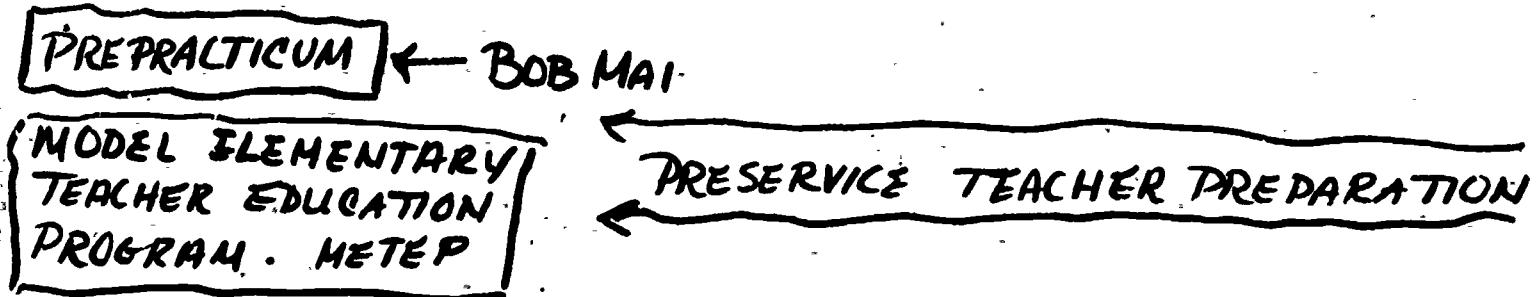
Consistent with these beliefs, staff in the Program recognize each learner's uniqueness and attempt to meet the professional needs in a variety of ways. "Hands on" activity-oriented workshops have replaced conventional professional courses in teacher education. A pervasive emphasis in the workshops has been to develop the learner's self concept. The staff views workshops as an opportunity to help learners uncover strengths, set goals, learn from mistakes, and become agents of change. When this has happened, it has been through exercises, support group sessions, open labs, projects, simulations, peer teaching, and field work. A constant thrust during workshops is on developing process skills and teacher competencies for use in the integrated day classroom. Students are encouraged to become both learners and teachers -- two sides of the same coin. Because the staff has faith that the way one teaches is much the same way he has been taught, they model open classroom behavior in workshops. Staff help the students to use the environment in creative ways, to test through inquiry and experience, and to solve problems independently and within groups.

The various components of the Integrated Day Program are described more specifically on the following pages with special instructions for anyone desiring more information about the Program.

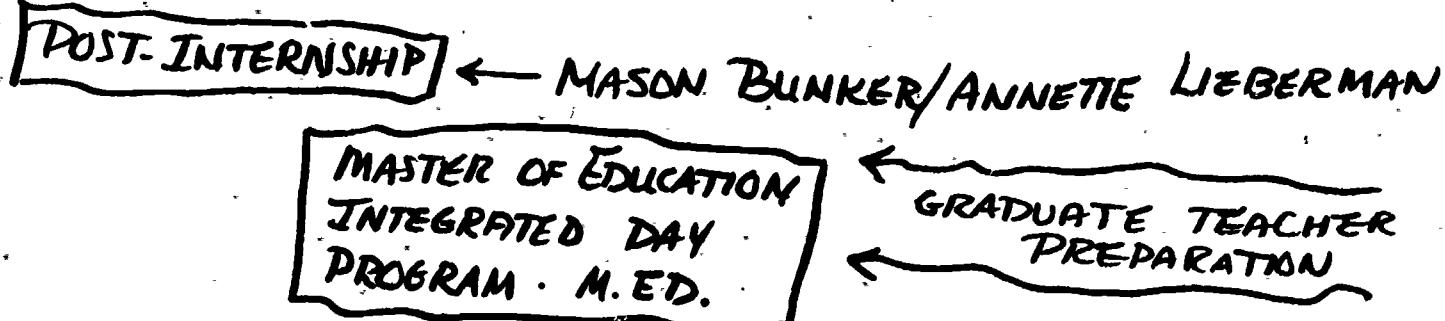


# THE INTEGRATED DAY PROGRAM

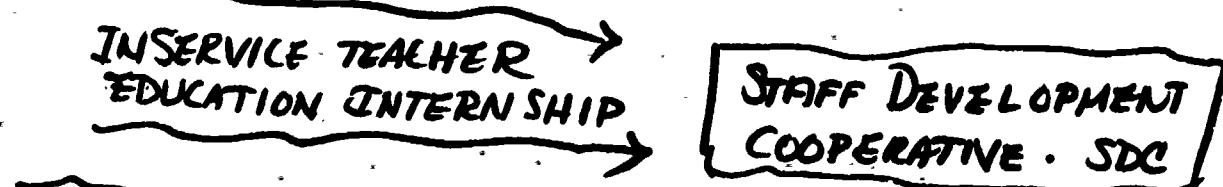
CO. DIRECTORS: DR. MASHA RUDMAN/DR. R. MASON BUNKER  
SCHOOL OF EDUCATION/ UNIVERSITY OF MASSACHUSETTS/01002



DIRECTOR: DR. RICHARD KONICEK



DIRECTOR: DR. R. MASON BUNKER



## METEP WORKSHOP STAFF

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- MASHA RUDMAN. LANG. ARTS
- MASON BUNKER. CURRICULUM
- AL IVEY. HUMAN RELATIONS
- SUE BRAINERD. AESTHETICS
- PORTIA ELLIOTT. MATH
- BOB MAI. SOCIAL STUDIES
- ANNETTE LIEBERMAN. M.ED./CURRICULUM

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- MARYANN PARROTT. BRATTLEBORO
- CAROL NEWMAN. GATEWAY
- PAT GUILD. WELLESLEY
- JEFF AMORY. WELLESLEY
- LINDA WELLES. KENNEBUNK

# GENERAL INFORMATION

There is some financial aid, in the form of assistantships, available to a limited number of doctoral students in the Program. For more general information, regarding University and School of Education degree requirements and course descriptions, consult appropriate graduate catalogs. These, together with graduate admission and financial aid application materials, may be requested from:

The Graduate Admissions Office  
Graduate Research Center  
University of Massachusetts  
Amherst, Massachusetts 01002

(Applications and information for undergraduate admissions are available from the Admissions and Records Office, 255 Whitmore Building, University of Massachusetts, Amherst, Massachusetts 01002

Please note that graduate applicants must obtain and submit two forms: a University form and an Integrated Day Program form (for the latter, see Special Instructions described previously.) When requesting application materials, be sure to indicate your desired status: degree or non-degree.

The Integrated Day Program has established the following criteria for admission as a graduate student

1. excellent recommendations from significant others (written and oral)
2. academic background
3. personal statement (re: commitment to Program, eventual contribution, commitment to learning and open approach)
4. interview (if possible)
5. experiential background (work, travel, other) (evidence of past experience appropriate to candidates' goals)
6. independence; self-confidence
7. resourcefulness; evidence of creativity
8. diversity in strength
9. leadership qualities
10. high ability to communicate

APPLICATION DEADLINE if you're applying for entrance in the Fall, 1973, is APRIL 15, 1973.

Don't let this deadline date discourage you; apply anyway, and if necessary, we'll hold your application.

DEGREE	B.A. IN EDUCATION	M.ED. -CERTIFICATION	M.ED.	ED.D.	C.A.G.S.
FOR WHOM?					
Undergraduates			College Graduates		
-interested in open, integrated day ed.	-with a B.A. or B.S.	-who have had active experience in education	-who have had active experience in education	-who have had active experience in education	-who have had active experience in education
-who can commit themselves to a <u>minimum</u> 2-semester full-time participation.	-who want elementary teacher certification	-who have worked with children related to open, integrated day education, leading to an M.Ed. degree.	-who want to develop skills related to open, integrated day education, leading to an Ed.D. degree.	-who want to develop skills related to open, integrated day education, leading to an Ed.D. degree.	-who want to develop skills related to open, integrated day education, leading to a C.A.G.S. degree.
-who can preferably complete their teaching internship before their final semester at the School.	-who are committed to open education	-who can participate as full-time students for one academic year and a summer.			
ACTIVITIES	Pre-practicum (optional*)		Courses In:	Courses In:	Courses In:
	-field experience in a selected classroom	-curriculum	-curriculum	-curriculum	-curriculum
	-seminar in observation techniques, developmental psychology, assumptions of open ed.	-aesthetics	-aesthetics	-aesthetics	-aesthetics
	-support groups	-social studies	-social studies	-social studies	-social studies
METER (18 credit hrs.)	variable credit	-language arts & reading	-language arts & reading	-language arts & reading	-language arts & reading
		-math	-math	-math	-math
		-science	-science	-science	-science
		-human relations	-human relations	-human relations	-human relations
		-philosophy of open education	-philosophy of open education	-philosophy of open education	-philosophy of open education
		-developmental psychology (Piaget, Erikson, Kohlberg)	-developmental psychology (Piaget, Erikson, Kohlberg)	-developmental psychology (Piaget, Erikson, Kohlberg)	-developmental psychology (Piaget, Erikson, Kohlberg)
		-school management and administration	-school management and administration	-school management and administration	-school management and administration
		-research and evaluation	-research and evaluation	-research and evaluation	-research and evaluation
<p>*Beginning in Spring semester, (1973) applicants to METER who will have completed the pre-practicum will be given first priority.</p>					

DEGREE	B.A. IN EDUCATION	M.ED. -CERTIFICATION	M.ED.	ED.D.	C.A.G.S.
<u>ACTIVITIES</u> (con't)		Participation in METEP Workshops in the areas of: (same as B.A. in Education)	Other Learning experiences: -leadership and instructional roles in under- graduate pro- grams -independent study projects in class- rooms, adminis- trative offices, teacher centers, etc. -research and evaluation pro- jects	Other Learning experiences: -teaching under- graduate courses and sponsoring other under- graduate learn- ing experiences as re- source persons to teachers and interns in coop- erating class- rooms -administering and coordi- nating program functions -interning as an administrator in a cooperating school -consulting -developing teacher centers -advising under- graduates	Other Learning experiences: (same as ED.D.)
		<u>in the areas of:</u> -curriculum -aesthetics -human relations -social studies -math -language arts & reading -science -special problems in education	Internship (same as B.A. in Education)	Course and Field experience	
		Internship -Placement in cooperat- ing classrooms moving towards the integrated day approach -located in schools in Kennebunk, Me., Brattleboro, Vt., Wellesley, Mass., & Gateway Regional, Mass.	Postinternship (Optional) -Course work (e.g. Foundations of Open Education) -Leadership roles in pre-practicum and METEP -Work on teacher center projects -Further field experience		

DEGREE	B.A. IN EDUCATION	M.ED. -CERTIFICATION	M.ED.	ED.D.	C.A.G.S.
<u>SPECIAL INSTRUCTIONS</u>	<p>Contact: Request special application materials from:</p> <p>-for METER, Richard Konicek Room 210 School of Education University of Massachusetts Amherst, Mass. 01002</p> <p>Request special application materials from:</p> <p>R. Mason Bunker Room 224 School of Education University of Massachusetts Amherst, Mass. 01002</p> <p>Request special application materials from:</p> <p>Integrated Day Program School of Ed. Univ. of Mass. Amherst, Mass. 01002</p> <p>ATTN: Masha Rudman or Mason Bunker</p>	(same as M.ED.)	(same as M.ED.)	(same as M.ED.)	

Teacher Education Program at Marks Meadow

TEPAM

Contact Person: Peggy George

The Mark's Meadow Philosophy and Organization:

Mark's Meadow, a laboratory school connected with the School of Education, University of Massachusetts, Amherst, and also one of the Amherst Public schools, shares the commitment of the Amherst Public Schools to provide for each child:

1. the development of specific skills in the areas of reading, writing, and computation;
2. the development of generalized learning skills, including skills of questioning and inquiry, defining learning objectives, solving problems, formulating hypotheses, generalizing and analyzing;
3. the development of feelings of competency and self-worth;
4. the development of expressive skills in a variety of media, including movement, art, music and photography;
5. the development of human relationship skills, particularly the skills of cooperative learning;
6. the development of the sense of a learning community in which human diversity and individual differences can be prized and nourished.

In addition it is committed to certain generally accepted principles of learning:

1. each child has his own distinctive learning style.
2. children become "ready" to learn particular skills and concepts at different times and at different rates.
3. all children have the capacity to become autonomous, self-directed and self-disciplined learners.

The organization of the school reflects the commitment to these objectives and these principles. Mark's Meadow is organized into four multi-age over-lapping teams.

Team I includes 5, 6, & 7 year old children.

Team II consists of 7, 8, & 9 year old children.

Team III consists of 8, 9, & 10 year old children.

Team IV includes 10 & 11 year old children.

Age rather than grade level has been used to organize the classrooms in an attempt to move from a graded situation to one in which each child's performance and interests determine his learning tasks. With rare exceptions, placement of children in teams is done arbitrarily to achieve balance of age and sex in all classrooms. There is no ability grouping at Mark's Meadow. The placement of a child in a particular team is in no way based upon either test results or school performance. It is an effort to provide a learning environment in classrooms that will promote the intellectual, affective, and social growth of each child.

#### TEPAM

One of the most exciting developments at Mark's Meadow is the school's involvement in the School of Education's efforts to significantly improve the education of teachers-in-training at the University of Massachusetts. In the past, Mark's Meadow, like many other schools in the Amherst area, had undergraduate interns working in their classrooms. The interns would be there for a semester only. Beginning in the Fall of 1971, Mark's Meadow introduced a five-semester Teacher Education Program (TEPAM). Students enter the program as sophomores and take a course entitled "Introduction to Educational Careers" (Phase I). This course is intended to introduce students to the world of teaching and schools at a point in their college careers when they can still change their majors if they discover that teaching is not for them. While students in this course are not actually in classrooms, they observe a great deal both from the observation corridor, and on the playground, and spend a great deal of time talking with teachers, administrators, School Committee members, and parents, in addition to attending regular seminars to discuss experience of taking a hypothetical classroom with standard furniture and normal supplies and asked to prepare a requisition sheet to purchase \$500 worth of instructional equipment and supplies to support the year's instructional program. (A real eye-opener!) Current catalogues of major publishers and surveyors of supplies and equipment are used plus any other resources the student can find. Students are also asked to maintain a regular daily journal as they reflect on their experiences.

The second semester of the program consists of a course entitled "The Child and His World" (Phase II). Each student in this course is asked to get to know two children at Mark's Meadow by spending an hour each week with them, and to maintain the relationship over a two-year period. This is beneficial to the children because they will have a sustained relationship with someone who is really interested in them as individuals as well as students. Other activities in this phase include in-depth work on child development and learning principles through regular bi-weekly seminars, relating observation and experience to theory. They are given many opportunities to develop the skills and tools necessary to become competent observers before they enter the classroom and are consumed by the day-to-day activities and planning required to keep the classroom running smoothly.

In the next semester, (Phase III), students are in Mark's Meadow full-time, doing student teaching under the supervision of the teaching staff, and also learning teaching methods and principles of curriculum development. The methods and curriculum development work is accomplished through weekly workshops based on different themes. The workshops are planned and carried out by a group of four teachers (one teacher from each team in Mark's Meadow), a graduate resource person/facilitator, and many times includes the principal. This arrangement gives both teachers and student teachers an opportunity to get to know each other better by working together in these activity-oriented . . . It also provides for a cross-fertilization of ideas and practice between teachers through all grades K-6 in a way that teachers' meetings and teachers' lounges often fail to do. A typical workshop day is as follows:

#### PHASE III: WORKSHOP ON LANGUAGE ARTS

Wednesday, February 14, 1973

##### PREPARATION:

1. Bring to the workshop one idea/activity/game that you have tried in your classroom in language arts, along with samples of the kids' work from the activity (if applicable). Be prepared to share it with the rest of the group.
2. Bring, in writing, any questions you have concerning the teaching of language arts.

8:30 - 9:00	"Do Your Thing" . . . Materials will be provided. Group participation in creating the workshop environment.
9:00 - 9:45	Sharing time (See #1 in PREPARATION).
9:45 - 10:05	Excursion - a common experience for the group to provide the motivation for the creative writing activities to follow.
10:05 - 11:00	<u>IDEA TIME</u> - Creative Writing, Cinquain, Haiku, Limericks, Spelling, Choral Speaking, etc. - A "doing" time which allowed participants to try out different language arts activities and suggest ways they could be adapted for different age levels.
11:00 - 11:30	"Grading" by pairs. An opportunity to evaluate creative writing.
11:30 - 12:30	LUNCH
12:30 - 1:00	Small group discussion: "Wadja get?" and "I Learned . . ." Discussion of how the "evaluation" made them feel how useful it was, etc. with guidelines for evaluating the end product.

1:00 - 2:00      Roberts English, Basal Readers, Performance Objectives... "The Creative Use of Teachers' Manuals" - A work session planning specific ways to adapt and extend teachers' manual suggestions.

2:00 - 2:20      Question and Answer period (tying together loose ends) Sharing of problems and interests in Language Arts based on classroom experiences.

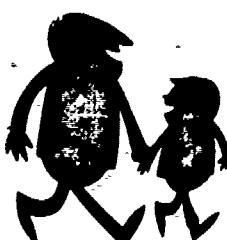
2:20 - 2:30      Evaluation and "What Next?" Planning next steps or ways to extend today's activities.

The themes of the workshops include such things as: underlying assumptions of Integrated Day, Reading, Language Arts, Social Studies, Math, Science, Cultural Pluralism, Classroom Management, Affective Education, Record-Keeping, Reporting and Evaluation, Classroom Crises and the Exceptional Child, and Planning--culminated with the evaluation of the entire semester's student teaching/ workshop experience by a single student teacher working together with his/her cooperating teacher. While teachers and Phase III student teachers are out of the classroom one day each week (on a rotating basis, Monday through Thursday), the classrooms are handled by the Phase V student teachers who are in the classroom for their second semester of student teaching.

Phase IV of the program is outside of the school. Based upon their experiences in Phase III, students select courses in the School of Education and the University at large which will help them improve their competency as teachers.

In Phase V, students return to Mark's Meadow for a full semester of supervised teaching. While under the supervision of the staff, they take on somewhat more responsibility than traditional student teachers have taken.

By the end of the program, these young people will be well prepared to teach. They will have benefited from their long association with Mark's Meadow and from the fact that the staff has taken a major responsibility in their preparation, which helps to provide that crucial link between the "real" world and the University.



OVERSEEN AND OVERHEARD IN PROJECT CLASSROOMS...

News From Kennebunk

Linda Welles, SDC resource person from Kennebunk, found some very interesting ideas being tried in classrooms. We hope you will be able to utilize some of these ideas and possibly add some of your own:

Pam McAlevey has started a newsboard in her room as a vehicle for kids, teachers, visitors, to communicate with individuals or the whole class. News items could include announcing vacation plans, a new bike, something to be shared, an "I need someone to...", as well as friendship notes, secret wishes, or a compliment. This is a wonderful chance for children to read and write what is personally meaningful to them. The notices are taken down, on a rotating basis by the children whose test this is, at the end of the day so the board is always up to date.

Another reading material that's being used by Jane Anderson is Dixie riddle cups. There are 1000 different riddles. The cups can be used to make up games or for quizzing in pairs or small groups. Some of Jane's students enjoyed going around a circle a second time to see if they could remember the riddle answers. An extension of this could be an anthology of favorites with some original child and teacher-invented riddles included.

Loralie Ferwerda has a good method of keeping track of what areas her Kindergarteners are using each day. She has a peg board with each child's name next to a peg. Beside the board are boxes of tags, color-coded for areas (e.g. orange for math or green for art). The children hang the appropriate tag beside their names when they participate in a particular area. Good idea for non-readers!

Diane Emory, a non-project first grade teacher at Cousens, has an exciting integrated project going on. The hall outside her classroom has become a grocery store. Empty cereal boxes, dog food containers, tuna Fish cans, egg cartons, etc., have been marked with prices. Signs and pictures of food line the walls. The store started out as a language project but has begun to involve all kinds of things: math (the children have made their own money), health (one of the tasks will be to shop for breakfast, lunch, or supper: "What kinds of food did you buy? Why?"), consumer education, etc. Related activities include a Richard Scarry story and a trip to Shaw's Market. This idea has possibilities for older children as well. The real prices stamped on packages at the market could be used in their calculations, budgets, etc. Menu planning, food classification, banking, food preservation, the role of the Federal Food and Drug Administration, the effects of freezing foods, writing plays about shopping incidents, (all ages), weighing, discovering cost per ounce, the value of buying the large economy size, percent ages and ratios of ingredients, etc.

Linda Welles

For the Third Graders in Helen Magargal's class at Russell Conwell School, spring will no longer be just flowers that bloom, maple sugaring and looking for robins. Since their Angorrah Guinea pigs presented them with two babies and the thirty eggs in the incubator have begun to hatch, spring will always mean the beginning of new life in a variety of ways.

The children have conscientiously cared for their pets which also include two gerbils and some fish. They not only feed and water them, but clean their cages, too. During the incubation period they have taken turns gently rolling the eggs which prevents the chick from sticking to the shell. Since this chore had to be performed on weekends, the janitor has been an involved and important assistant.

The classroom animals have inspired several books written and illustrated by the children. These will be on display in the Fredrick S. Huntington Library. In order not to inhibit the creative writing, we do not initially stress grammar, spelling and penmanship. However, these are not neglected and the evidence of this will be seen as future books are put on display.

Another outgrowth has been letter writing for information as well as expressing gratitude to the janitor and the University through thank you notes.

---

Gateway  
Chester School  
Kindergarten

#### Use of the Tape Recorder - the Classroom

We have used a cassette tape recorder in our kindergarten class in many of the usual ways for story telling, story listening, simple individual lessons, and of course as a means to get a shy youngster to open up and share. All of these are valuable and effective uses of this teaching tool as another method of reading kids.

We have also found it to be an invaluable instrument for teacher-intern self evaluation. One day when we were presenting a new concept (I think it was the use of levers and pulleys for the children) I turned on the cassette and just let it run. (We have the kind (Panasonic) which needs no microphone to record, much easier to use with children.) At the end of the morning, after the children had gone home, instead of the usual verbal rehash of our day, my intern and I sat down and listened to this tape. It was all there for us to hear. There was no question about how the lesson had gone - we could hear it! By listening to this, we were able to get a very clear picture of ourselves in relation to the children, to each other, and of their inter-actions with each other. We could pick up faults, find where the children had lost interest, and where they were very involved. We could hear in what ways we had worked as a team, and how our teamwork could be improved.

I could continue to list the benefits of this kind of self-evaluation, but rather than do that, I suggest that you try it yourself in your classroom. Whether you have an intern or not, I think you will benefit from this method of self-analysis.

Faith Beard

---

Gateway  
Blandford School  
Kindergarten

From Susan Schiller's Classroom

We observed that the children used a very limited vocabulary to describe how they felt in a given situation. Catchwords such as "happy, sad, mad" served to depict the range of human emotions. We introduced Shadow Dancing as part of a unit which dealt with the recognizing and describing of one's feelings.

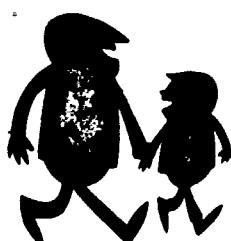
Four children practiced showing, with their body posture, emotions such as love, anger, fear, worry and feeling surprised. The rest of the class told how they thought this person felt. They were encouraged to use many different words to describe his feelings. They pointed out the cues which came from body posture.

Shadow Dancing has also been used to depict animals, movement, gestures and weight. Other extensions include moving to music and shadow plays.

The materials needed for Shadow Dancing are a slide projector, with the slide container removed, and a sheet. The dancers stand between the light and the sheet. The audience sits on the opposite side of the sheet.

The idea of using Shadow Dancing in the classroom came from a workshop conducted by Susan Brainerd as part of the METEP Program.

Barbara Drollette





**Working with Faculty**



**Sharing Projects**



**Discussing Together**



**Marathon Involvement**



**Listening**



**Making Things**



**Group Debate**



**Meeting Old Friends**



**Action Involvement**

# In Touch with Our Interns

By: Pat Burke Guild

## WRITING A RESUME - SOME HINTS

A resume serves as your introduction. It can be the basis for initial impressions and can thus really influence your being considered for a position. The information on a resume can often give you a foot in the door and that necessary edge over other candidates, especially if the resume includes things that are not requested on a basic application.

I think a resume should accompany all applications, unless the data is an obvious and complete repetition. It could, and often should, accompany a letter requesting information and an application for a certain position. This is especially true when you really are interested in a particular job.

Actually, once a resume is complete and well-written, sending copies will save you lots of time spent trying to compose individual letters for each job. (Any kind of reasonably neat copy is fine -- mimeo and ditto included.)

### Suggestions of Things to Include:

<b>Personal data:</b>	Name (a good start!!!) Present address Permanent address (if different) Telephone Date of Birth Marital status, children Health (optional) Social Security Number
<b>Education:</b>	All schools attended, dates (starting with high school) All degrees attained, dates (beginning with most current) Major, minor areas of study Honors, awards received (with appropriate explanation, dates) Certification (describe: certified in Massachusetts for Kindergarten through eighth grade, for example) Teacher preparation (describe: at UMass. I concentrated in a program in open education, individualized reading, SCIS and ESS science, for example)
<b>Employment Experience:</b>	Include <u>all</u> jobs, dates, place, title, supervisor, and description of duties (in chronological order, beginning with most current). It really is important to include all sorts of things, volunteer work included, because different things ring different bells with people. Be sure to highlight special things about your experience, especially as they relate to teaching. Did you work directly with others? Did you develop your own program or materials? Did you have administrative responsibilities? Were you involved with public relations work? Talk about your student teaching experiences. Was there anything special about the school where you worked (name school where you interned)? Did you work on a team? With small groups, large groups? individual

students? Were you involved in special projects? With which curriculum materials did you work?

**Other Experiences  
& Interests:**

Hobbies (remember, schools look for people who will be involved in a variety of activities -- sports, journalism, knitting, etc.) Travel, languages, membership in clubs & organizations, special projects, publications.

**References:**

Can be listed with complete addresses, or you can state "upon request". Sometimes there are advantages to listing references; some readers may want to contact them immediately, and directly. Give phone numbers when possible. Possible persons to use as references: cooperating teacher, principal, resource person in the field, UMass faculty member, adviser, supervisor in work experience. Be sure to contact each person you wish to list as a reference before submitting his name -- ask him if he would be willing for you to use his name as a reference on an application for a teaching (or whatever other) position. College and University Placement Offices will keep a file for each graduate (Placement files usually opened upon request.) containing letters of recommendation, copies of which can be sent to prospective employers upon your request. (The Placement Office at UMass is at 239 Whitmore. A form can be obtained from your resource person to request that your Placement File be opened. It is then your responsibility to request persons you wish to use as references write a letter in your behalf and mail it to the Placement Office to be included in your file.

Lots of different forms are acceptable: the above form is a possibility. Use anything you feel comfortable with -- clarity and neatness are the essential points.

Don't be shy or retiring on a resume. Your prospective employer will be looking for ways you seem to stand out among the other candidates. He must know as much as possible about you; you can provide this information about yourself in your resume.

If you know somebody, or know somebody who knows somebody who has referred you to this particular job opportunity send your resume with a letter indicating this.

Time in carefully preparing a resume is well spent. Use this opportunity to tell an employer about yourself, particularly about those aspects of your experience, education and interests which may make you an attractive candidate for the job he offers.

## JOB INTERVIEWS - SOME POINTS TO KEEP IN MIND

A job interview can be the deciding factor as to whether a prospective employer feels that you are the person to fill his vacancy -- and also as to whether you feel that his is really the situation which you want. The interview can give an employer further opportunity to find out about you, and may be your best opportunity to gain information about the school, colleagues and supervisors with which you are considering working. These points can be helpful in making your interviews productive and pleasant.

Make an appointment in advance.

Keep the appointment as originally scheduled, if at all possible.

Do some thinking ahead of time: What are some things you would like to find out about the situation which you are considering and being considered for. You can have some specific questions in mind to ask your interviewer. If your interview is in a school, you may have the opportunity to meet and talk with teachers. Have some questions for them. Masha Rudman provided, in the February 1973 issue of In Touch, a list of questions useful in gaining the information you may need.

Something else to consider in advance: what would you like your employer to know about you? You will probably have the opportunity during an interview to do more than just answer questions directly. Add other things, in your conversation, you think important for your prospective employer to know about you when considering you for a specific position. (You may chose to add to or to emphasize information already presented in your application or resume.)

You may want to take with you, when you go for an interview: a resume and completed application, if not already submitted (ideally, this should be done before the interview, so that the interviewer will have some knowledge of you, and some basis for discussion), any other written information you may want to leave, a pen and notebook. If this has not already been done, you may take with you a letter (which you have written, but left unsigned) requesting your Placement File, which your interviewer can sign, and which you can then mail.

Allow plenty of time to get to the interview -- you may need to hunt for an office, building, parking space, etc.

You must, during your interview, describe and draw attention to all the attributes you possess which may make you a more desirable applicant than the others who may be applying for the same opening. An article which appeared in the September, 1972 Clearing House, page 35 is a helpful review of the skills of interviewing for a teaching position. The article, by John L. Morris, highlights items to be prepared in advance of the interview, and those questions and manner of handling questions which can reveal the most advantageous features of a candidate.

## RESOURCES FOR JOB-HUNTERS

University Placement Office. At the University of Massachusetts, the Teacher and Educational Placement Division of the Career Planning and Placement Service is located in Whitmore Building. Robert C. White is the staff member responsible for coordinating these resources for prospective teachers.

The Integrated Day Program Bulletin Board in the School of Education. All notices of available positions which are received by the METEP and Integrated Day Programs are posted here.

The Placement Office at the School of Education, Room 16, Jim Thomann. Available to help with placement problems and provide information.

Monday: 9-11 & 12:30-3:00.

Tuesday: 9-3:00

Wednesday: 9-11 & 12:30-3:00

Thursday: 9-2:00

Friday: Closed

No appointment is necessary. Phone # 545-1566. Every Monday from 9-12:00, Bob White or a member of his staff will be available in Room 16 to help anyone with placement problems.

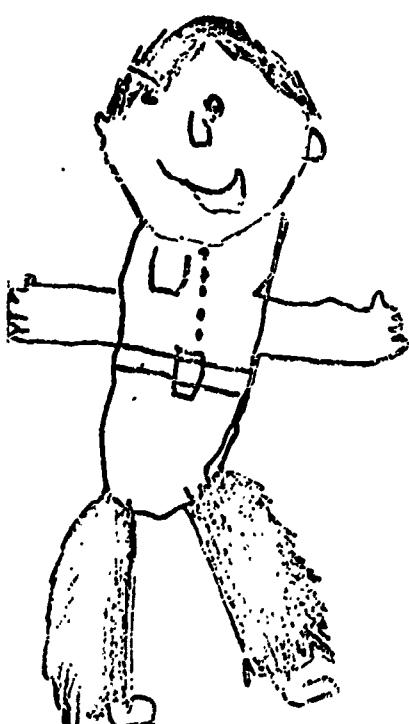
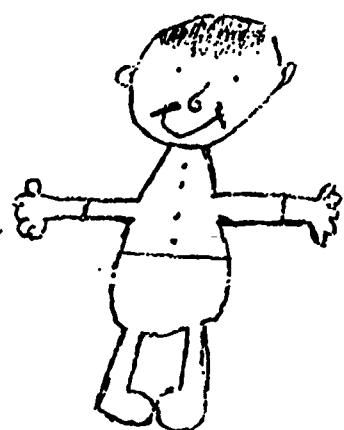
The Teacher Drop-Out Center, Amherst, c/o Len Solo, School of Education, University of Massachusetts. Placement Service/fee /Keeps resumes on file and puts out a newsletter to advertise position.

International School Services, 126 Alexander Street, Princeton, New Jersey. A non-profit, commercial placement service for teaching and administrative positions overseas. A fee is required.

The Office for Overseas Schools, The Department of State, Washington, D.C. Positions in American schools overseas.

### Piaget's Educational Goals

"The principle goal of education is to create men who are capable of doing new things, not simply of repeating what other generations have done - men who are creative, inventive, and discoverers. The second goal of education is to form minds which can be critical, can verify, and not accept everything they are offered. The greatest danger today is of slogans, collective opinions, ready-made trends of thoughts. We have to be able to resist individually, to criticize, to distinguish between what is proven and what is not. So we need pupils who are active, who learn early to find out by themselves, partly by their own spontaneous activity and partly through material we set up for them; who learn early to tell what is verifiable and what is simply the first idea to come to them."



## In Touch with The Classroom

These drawings were taken from Linda Skillin's second grade class in Kennebunkport. The children were asked to draw their self-image as a cover for their report cards. For more information, please see In Touch With the Community.

NAME: \_\_\_\_\_

WEEK OF: \_\_\_\_\_

## Contracts - Beginning Activities

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
READING						
MATH						
SOCIAL STUDIES						
SCIENCE						
WRITING						
ART						
LISTENING						
WHAT ELSE?						

## An invitation to science...

EUREKA!

More than 2000 years ago, the King of Syracuse, named Hiero II, commanded his jeweler to make a new gold crown.

When the jeweler brought the crown, the King admired it. "How handsome it makes me look". But, after the jeweler left, the King took off the crown and held it in his hand. "I know that gold is a heavy metal, but this crown feels as light as silver. I wonder if my jeweler tried to trick me by mixing some silver with gold."

So the King sent for his friend Archimedes, who was a famous scientist, and asked him to solve the problem. "Can you test this crown to see if it is really made of gold"?

"Doesn't gold weigh more than silver?" the King asked.

"Yes," answered Archimedes.

"Then, couldn't you weigh my crown to see if it weighs the same as an equal amount of gold?"

"To do that, we would have to measure the crown to see just how much gold is in it."

"We could pound it into a block and measure it," the King said, but that would ruin my beautiful crown."

"Let me think about it for a while," answered Archimedes.

Archimedes decided to go to a public bathhouse to take a bath, still thinking about a way to test the crown. This particular problem interested the scientist. He knew there must be an answer. He lay back and relaxed. He could feel the water pushing up on his body, making him feel very light.

Suddenly, he thought of a way to test the crown. He could weigh it in the water. Then he could use mathematics to tell if the crown was pure gold.

Archimedes was beside himself with excitement. Forgetting that he was taking a bath, and that he didn't have a stitch of clothing on, he leapt up and ran through the streets of Syracuse shouting, "Eureka! I have found it!"

A story such as this one can be used to encourage learners to think, and to extend investigations which may have already been done in science labs. For example, in the Elementary Science Study (ESS) unit Sinking and Floating, students investigate ways of making a lump of clay float in a container of water, and then design "clay boats" which can support more and more weight without sinking. Students find that some objects which sink can be made to float, and that some shapes make

more stable boats than others. They begin to explore the relationships between surface area and buoyancy.

Archimedes used the relationships between the weight of an object and the weight of the water which that object displaced when submerged (now called Archimedes' Principle) to determine whether the King's crown was really made of gold: the weight of the water which is displaced by a submerged object is equal to the difference between the weight of that object in air, and its weight in water.

These questions are some which could be used to initiate student investigations and might be presented to the students on activity cards:

Find objects of differing shapes, sizes and materials that sink, and that displace the same amounts of water when they sink. (Differing amounts and shapes of modelling clay might be a good place to start.)

What methods can be used to collect and measure displaced water? (One possibility is a quart plastic container, filled to the brim with water, and placed in a tin pie pan. Displaced water could be collected in the pie pan, then poured into a liquid measuring cup and measured. Hint: objects must be large enough to displace enough water to be measured.)

How do objects that displace the same amounts of water compare?

size?

shape?

material?

weight in air?

weight in water?

(Students can use an equal arm pan balance and a standard unit such as washers, paper clips or marbles to make weight determinations.)

How can the weight of an object in water be determined?

(One possible way: remove the pan from one arm of the balance; replace it with a mesh bag which can support objects in water.)

Compare the weight (in air) of an object, and the weight of the water displaced when that object is submerged.

Compare the difference between the weight of an object in air and its weight in water.

(Note: in English units, for water, one ounce of water in a liquid measuring cup is equivalent to that weight. In metric units, one gram is equivalent to one cubic centimeter, measured in a graduated cylinder.)

Leslie Ann Pierce

### PLANNING A UNIT ON THE MASSACHUSETTS FISHERIES?

As a tribute to fishermen of Massachusetts, the curriculum source unit, Massachusetts Fisheries, was prepared by Mary A. Procopio, Professor of Education at Salem State College, who has given us permission to share this resource with our In Touch readers.

Designed to integrate all the areas of curriculum, the unit consists of many teaching-learning activities, complete bibliographies of pamphlets, bulletins and instructional aids for teachers and children, ideas for field trips, evaluation techniques, recipes, etc.

The following is a sample of a Work Period which illustrates how a variety of integrated learning experiences may be developed when unit activities are in progress.

#### II. Work Period

Problems	Teaching-Learning Activities	Outcome
1. What type of environment does the fisherman live in and how does this affect him?	1a. Look at famous paintings by Winslow Homer, Fitz Hugh Lane, and Gorden Grant. 1b. Read poems describing the sea as found in the <u>Eternal Sea: An Anthology of Sea Poetry</u> edited by W.M. Williamson.	1a. Familiarity with the type of life led by a fisherman. 1b. Appreciation of art and poetry, especially about the fisherman and his environment.
2. Why were sea chanties sung in different parts of the world?	2a. Read from the <u>Fire-side Book of Fold Songs</u> edited by Margaret Bradford. 2b. Memorize and sing sea chanties, and create new verses using the familiar melodies and refrains.	2a. Cultivating an interest in music through study of folk songs of fishermen. 2b. Learning new songs to increase repertoire, and to evaluate singing.
3. What are the types of sea chanties and when are they sung? Did New England fishermen sing sea chanties in days of old? Do they sing chanties today?	3a. Listen to sea chanties on LP records which include songs like "Haul Away Joe," "Shenandoah," and "Blow the Man Down". 3b. Act out the theme of narrative music.	3a. Listening to sea music for enjoyment. 3b. Increasing rhythmic expression and detecting mood through correlation of music with story, poetry or pictures.
4. How does a fisherman dress for work? a. in the present b. in the past	4a. Visit the Peabody museum in Salem. 4b. Divide the class into committees to do library research. 4c. Visit a modern fisherman's outfitter, e.g. Nelson's in Gloucester. 4d. Have the information presented used to draw murals or pictures of fishermen at sea.	4a. Arouse interest and develop power of observation. 4b. Improve the ability to work in groups more efficiently. 4c. Stimulate civic pride in learning about art treasures in this area. 4d. Allows for personal expression.

5. In what types of activities are the fishermen involved while at sea?

5a. View new documentary color film, "41° North 67° West," showing the work of men on a fishing trawler out of Boston.  
5b. Presentation of a student-written and directed play involving vocabulary, costumes, sea chanties, and legends with reference to folklore.  
5c. Contrast the above dramatization with presentation of scenes from the life of a Massachusetts fisherman today.

5a. Ability in designing scenery and costumes.  
5b. Increases vocabulary.  
5c. Expressing ideas and attitudes toward folklore.  
5d. Ability to evaluate singing critically.  
5e. Appreciation of music and art through study.  
5f. Improving enunciation, pronunciation, expression and tone quality.  
5g. Ability to work in groups.

Published in cooperation with the Massachusetts Department of Natural Resources and the U.S. Department of Commerce, National Marine Fisheries Service, under P.L. 88-309, Project 3-136D.

Massachusetts Seafood Industries, Inc. supported research necessary to verify the accuracy of the information given in the unit and the cost of publishing 3,500 copies. Anyone who wishes a copy may simply request it from any of the Regional Offices of the Massachusetts Department of Education or from the Boston Office. After the initial supply is exhausted, the bulletin will be available from the Salem State College Bookstore, with tentative price, \$1.00.

Reviewed by Gail Hoffman



BRATTLEBORO, VERMONT  
FOURTH GRADE FILM MAKERS  
IN ACTION

Alice M. Chapman, Teacher

This project was the outgrowth of our Language Arts, Science, Social Studies, Art, and Health studies earlier in the year.

We had written, set type and printed seventy copies of our own poetry book prior to the Christmas vacation. In connection with this publication we spent a good bit of time on the illustrations and the meaning of images as related to Art. As this part of our work developed, it became a natural tie-in to our study of Light, Electricity, Batteries & Bulbs, and in Health, The Eye.

Our next step was the camera, for we felt that in it we would be able to utilize our knowledge in a very practical way. Some of the objectives we felt this project could accomplish are listed at the end of this article. Some children brought their own Instamatics - 126 for shooting stills. These, they developed and arranged for display on a rainbow bulletin board. It stimulated a good deal of comment and they were concerned about how movie were made. We did personal silhouettes, profiles, partial images, full images, and images through thick magnifying glasses to see the inverted image projected on paper. Our attempt with the blueprint paper which is supposed to develop with ammonia fumes was not successful due in part to weakened fumes of household ammonia.

Finally, we examined a series of pictures which flashed by appearing to move. They were most surprised to learn that movies don't really move. We made some 16 mm. scratch and doodle with both clear and black leader, as well as overhead projector animation.

Our biggest problem with the project was that we had no equipment and the administration was not able to even consider the financial obligation of this magnitude.

We had a profit of \$6.00 from selling our poetry books at 15¢ each. We borrowed Instamatic cameras (M24) and tripods from the Vermont State Department of Education. We had an animation stand with lights available in our district. We purchased the film (Ektachrome 160) with additional money from a private source, (teacher's purse).

We felt that our first job was to decide what kinds of filming we would do. Some wanted to do a clay animated film and others wanted to film a play. Another group suggested filming the overhead projector animation, another wondered if they could draw pictures, make them move and film them, others thought of ways to make articles in the room move mysteriously. We settled on just four groups with different themes. These were: clay animation, story board, overhead projection animation, (cinema verite) and the short play.

When our scripts were written and our props assembled we felt we were ready. Each group had a director, camera "man", script "man", graphics designer, scenery manager, and where needed, an electrician. One boy built a cut board (for use in determining scenes), but we were all so involved that we forgot to use it.

We needed someone with a degree of expertise in camera techniques, lighting as well as enjoying working with young people. We invited Ms. Charity Greenwood from Burlington, Vermont to assist us with our actual shooting time. She instructed us in how to handle the equipment and helped with defining some of the terms used in shooting.

The days we did the shooting were very happy and exciting days. Plans were changed, signs made up at the last minute (due to insufficient planning) and many ideas which were forthcoming were really improvements on our original ones.

After the filming was completed, the long wait for developing seemed like forever. At last the films arrived. We were all terribly excited as the imagery in vivid colors, pastels, and the occasional mal focusing occurred. The funny jumps of our animated objects, and last but not the least of our excitement, were the shots of ourselves on the screen which we had taken of each group when running out the end of the film. Our phantom animation was a really big hit.

Our concern will now be the splicing, re-shooting, where needed, as well as synchronizing of our final footage with the tape recording of our scripts.

Our money worries were somewhat alleviated by the cookie sales which the children ran at the school during snack times. The first week we totaled over \$21.00. Parents have suggested that they felt another way to raise funds would be to put on a program of films for which we could charge admission. Perhaps scheduling a professionally made film of interest, also.

The cost of film, developing, cassette tapes, and splicing material has come to less than \$50.00. The enjoyment which we have all had, plus the learning which we have done, absolutely cannot be measured in dollars and cents. It even seems crass to mention it, and I only do so to encourage others to try this kind of activity. We do not know where this may lead us, but you can count on its being to newer and more exciting horizons.

If you have further questions about doing this type of project, I suggest that you find one of the many books put out by the Yellow Ball Workshop written by Yvonne Anderson.

Alice M. Chapman, Teacher

## FILM TERMS

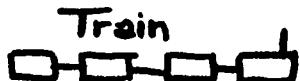
PAN CAMERA IN ONE SPOT - TURN HORIZONTALLY



TILT CAMERA IN ONE SPOT - TURN UP + DOWN



DOLLY



Camera on wheels - follows train

BOOM FLYING SHOT - CAMERA IS ON A CRANE  
AND MOVES THROUGH THE AIR

FADE-IN



BLACK PICTURE OR BLURRED  
PICTURE TO GOOD PICTURE  
(USE AT BEGINNING OF STORY)

FADE-OUT



GOOD PICTURE TO BLACK OR  
BLURRED PICTURE  
(USE AT END OF STORY)

WIPE



ONE PICTURE PUSHED THE  
OTHER OFF THE SCREEN  
(MRS. CHAPMAN WILL SHOW  
YOU HOW TO DO THIS)

CUT



CHANGE FROM ONE PICTURE  
TO ANOTHER

## FRAME



ONE SINGLE PICTURE OR BOX

SUPER 8 MM FILM

24 FRAMES A SECOND

72 FRAMES A FOOT

4800 FRAMES IN A 50 FT.  
ROLL OF FILM

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## ESTABLISHING SHOT



BACKGROUND - SETTING THE SCENE

## LONG SHOT



PERSON AND BACKGROUND

## MEDIUM SHOT



PERSON

## CLOSE SHOT



FACE

## VERY CLOSE SHOT



or



EYE OR HAND

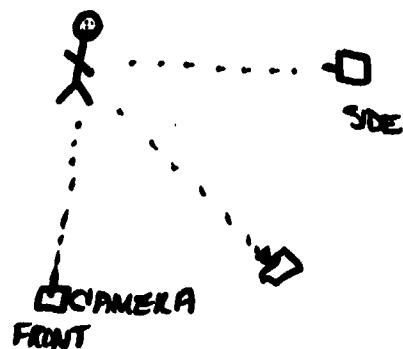
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## CAMERA ANGLES

HIGH

MEDIUM

LOW



PUT THE CAMERA IN A SPOT THAT WILL SHOW YOUR SUBJECT FROM THE BEST ANGLE.

Each of the student directors has written a brief description to share their observations of the project.

OVERHEAD PROJECTOR ANIMATION (Cinema Verite)

First, we wrote the script, then we made the characters, and we put them on plastic sticks so that we could put them on the overhead projector, and not get our hands in the way of the filming. The characters are a scientist, his assistant, and a plant.

The scientist wants to grow plants that will learn to talk and sing songs. The plant learns these things, but finally decides that it is too unplant-like, so it eats them all up.

We didn't realize that it cost so much to develop the film, so to raise money we sold cookies. Some of the mothers volunteered to make cookies for the class to sell. We sold all the cookies, and made over twenty dollars. We didn't think that we'd get that much, but we did.

We were very pleased with our results and we now have to sing our songs into the tape recorder to go with our film.

Lisa Johnson, Director  
Barbara Kaeppl  
Ruth Vander Muellen  
Roxanne McDurfee  
Danny Jenkins

FILMING OF A DRAMATIC PRODUCTION

Our script was titled "Jane's Western Adventure". We had to create the scenery and decide who high up to hang it. Our characters were Bad Buy Bill, Good Guy Jones, and Jane, the star of the film.

Ms. Greenwood showed us how to use the cameras. We rehearsed it around eight times, and finally got it right. We erected our scenery, and actually started shooting. We waited around for two weeks and then "Glory be, the movies came back!" We saw the films, and they were great. We just had a cookie sale, and will maybe have another one after vacation.

We will have to do some splicing and refilming before we are ready to show it to our parents.

Emily Ross, Director  
Amy Stockman  
Polly Rocray  
Ann Corey  
Leslie Safer  
Ann Batchelder  
Frances Speno

## CLAY MODEL ANIMATION

After we decided to make the film, we split up into four groups. First, we had to decide what we were going to do. We had five characters, the raft, a girl, a boy, a swordfish, and a huge whale.

We chose a director and a camera man. Then we started making our figures (out of clay). The figures had to be the right sizes to make the whole thing work out right.

Ms. Greenwood came to help us do the filming. She was our technical director. First, she told us all the things about the camera and filming, filming terms, planning, tilting, fade-in, fade-out, cuts, framing, long shots, close-ups, camera angles, planning, lighting, graphics, and constructing.

Our script dealt with a boy and a girl on a raft at sea, a whale and a swordfish. The swordfish was going to try to cut the raft in half, then the whale came along, ate the swordfish, the boy, the girl and the raft. Then, the swordfish cut a hole in the whale's stomach. First it was a small hole but he cut it bigger and bigger. The swordfish swam back into the ocean. The boy and girl got back onto the raft and sailed away.

When the films finally came back from developing, we had to decide what parts not to keep in the final film, and what parts were needing to be refilmed. We will do this with a splicer. We are also going to borrow an editing machine to make the splicing easier.

We have a record with ocean sounds, and maybe we will put some music with our film on a cassette tape recorder.

Peter Dodd, Director  
Susan Schmidt  
Neil Ravenna  
Praneeta Poudel  
David Sowerby  
Allen McCarty  
Vincent Derry

## THE STORYBOARD

First we had to decide what kind of a story to tell. We decided on storyboard, a series of drawings hung up and filmed.

Our next step was to write the script. This seemed to be the hardest part of the whole project.

Ms. Charity Greenwood from Burlington, Vermont was the class's technical director. She showed us how a camera works, and we learned about lighting.

After our script was finished, we were ready to do the drawings. We sketched them, and used water color crayons to color them. We brushed the water on the colors, and they were pastels. We were pleased with the drawings.

When we started to film, we realized that the colors were not bright enough to show contrast, so we outlined them in black magic marker.

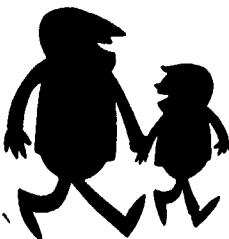
It seemed an awfully long time before the films were developed and returned. When they came back we watched Charley and Pirate and Clyde the Vampire as they argue, fight, make-up, and build a ship together.

We now have to synchronise our film with sound on a tape recorder. Then we would like to send it to ZOOM.

Christopher Gillespie, Director  
Edmond Boudreau  
Sherwood Lake  
Craig Putnam  
Kenny DeFeo

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## FILMMAKING PROJECT

### OBJECTIVES:

- To increase children's awareness of the media
- To heighten their interest and ability in communication
- To enjoy an active learning experience
- To enable children to distinguish the various methods of movie making we chose to study
- To facilitate situations for social growth through experiences of working together
- To develop visual accuity
- To develop auditory accuity
- To facilitate the opportunity to express visually what they learned in toher "curriculum areas"
- To develop writing skills
  - Scripts
  - Determine sequence
  - Determine and develop organizational skills
- To enable children to distinguish the various technical shots
  - Pan
  - Zoom
  - Long shot
  - Close shot
  - Fade in and out
  - Framing peramiters
- To have a rewarding final product of which tye can be justly proud

Anderson, Yvonne, Make Your Own Animated Movies, Yellow Ball Workshop Film Techniques, Little, Brown and Company, Boston, Massachusetts, 1970.

Anderson, Yvonne, Teaching Film Animation to Children, Van Nostrant Reinhold Company, New York, 1970.

Lidstone, John and Don McIntosh, Children as Film Makers, Van Nostrand Reinhold Company, New York, 1970.

Rynew, Arden, Filmmaking for Children, Pflaum/Standard, 1971.

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# In Touch with The Community

THE MASSACHUSETTS EXTENSION SERVICE PROVIDES  
RESOURCES FOR PARENTS AND TEACHERS

BY: Carleen A. Mammone  
(Introduction by: Mary V. Rue)

I met Carleen when she asked me to talk with parents about "Open Classroom-Integrated Day Concepts." She has her Masters in Social Work and has used this expertise to create a unique area within the Massachusetts Extension Service which provides for community needs and questions in "child development and family relationships." Carleen, as a representative of the Extension Service in Massachusetts, as well as Extension Services throughout the United States, are resources which could be invaluable to a school and/or University wishing to establish more meaningful and extensive communication with their community. This interview with Carleen describes some of the services she provides through the Massachusetts Extension Service, and suggests possible activities that you might like to incorporate in your communication with parents to community members.

The Cooperative Extension Service was created in 1914 by Congress (Smith-Lever Act) to act as a liaison between the farmer and the state land grant college university staff. The Extension Agent in each county brought current university findings to the farmer. The Extension Service was divided into three departments, each designed to meet some particular need of the farm family. There was first, the Agricultural Department for the farmer; second, the 4-H youth program for the children; and third, the Home Economics Department for the farmer's wife. This has gradually changed as the population has shifted from a rural to a more urban setting. To meet some of the more pressing needs of today's society, a fourth area of concentration has evolved, Community Resource Development.

The Massachusetts Extension Service is a three-way partnership between county government, the University of Massachusetts and the United States Department of Agriculture. Most of our monetary support is federal funds, given to the Extension Service through the Department of Agriculture to each state land grant college.

I'm part of the Home Economics Department, the regional agent in "Human Development and Family Relations," which provides educational programs for adults. We cover such subject matter areas as: food and nutrition; clothing, textiles, art and design; housing and environmental problems; and management. My emphasis has evolved as part of this Pioneer Valley - Berkshire Region program. In order to communicate with parents and share my expertise and resources in response to community needs, I do radio talk shows, write newspaper articles, work with individuals on a one-to-one basis, conduct large group meetings, lead small group discussions, work with other agencies, and generate publicity for my programs.

I've been working for the Extension Service for two years now. My first major program responsibility was, "The Pre-School Child." For this two-hour program I focused on Erik Erikson's first three stages of child development and several characteristics of the pre-school child.

This was based upon current research and findings, individual members of the audience contributed their own experiences and feelings. I've conducted this program 22 times throughout Western Massachusetts, both during the day and the evening. I became aware that parents were asking for still more information. How could I satisfy the needs of a large group of people as well as deal with the variety of subject matter areas they were requesting? I decided to have professionals representing the four most asked about disciplines participate as part of a panel program which would include time for small group questioning. The four areas covered were "open classroom," "reading," "nursery school," and the "psychological development of the child." I called it "Trends in Early Childhood Education."

The Program was done five times in Western Massachusetts and had a combined attendance of approximately 430 people. Audience reaction was very positive, both in questions after the program and in written response on a questionnaire. Most felt the entire program was useful and asked for further programs. I have realized there is a real need on the part of nursery school and primary teachers for programs designed specifically for them. I will follow this up by sponsoring three separate all-day Saturday workshops. Both teachers and parents have asked to hear and experience more about the Open Classroom-Integrated Day and would like to know how to become involved in implementing an open classroom in their particular school systems.

Currently, I am in the process of planning a program on "play" for mothers and children. As with the Trends Panel program, I'm again working with other professionals, this time university Extension staff, whose role is to serve as a resource to Extension agents in the county by providing us with in-service training, helping us plan and carry out our programs, and conducting programs at the county level. The exact title of the program is, "Creative Play Experiences with Mother and Child." The purpose of this program is structured mother/child interaction. It is hoped that in this group situation with a facilitator-leader, that the mother can begin to understand and learn the value of play with her child.

I like working for the Extension Service because of the access to university resources, freedom to use my creative abilities, and the wide variety of audiences with whom I come in contact. The program is so flexible that I'm never doing the same thing. It can be very rewarding and very frustrating, but it's definitely a challenge!

You can contact me at my office at the Hampden County Extension Service, 1499 Memorial Avenue, West Springfield, Massachusetts 01089.

Do contact Carleen, or any of your county extension services to take advantage of this kind of program, and to find out about additional free services and programs available to you. Your county extension service has a listing in the phone book.

## A COMMUNITY ESTABLISHES THEIR OWN PRE-SCHOOL

by: Betsy Pelz

Betsy Pelz is the Director of the University of Massachusetts Day School, an exciting pre-school which provides a variety of opportunities for a child to develop socially, physically, mentally and emotionally. She has been involved in helping a group of parents start their own pre-school. We asked her if she would share their own pre-school. We asked her if she would share this process with us.

The University Day School in Bowditch Lodge is a University subsidized pre-school for children of students. Having opened in the Fall of 1971 with an enrollment of 16, we were quite surprised, one year later, to find our roster of 90 full, with a waiting list of 150. Although we would like to think that it was our inherent quality that was the attraction, we are realistic enough to realize that it is the low fee (\$100 for one semester 5 half days) that is so compelling. Obviously, there is a great need in the UMass student-families community for low-cost, pre-school which can also serve the purpose of day care.

It would have been simple enough to store our waiting list in the file for next year, but because part of our university subsidy was from the combined student senates (\$ 15,000 in 71-72), we felt a need to investigate what could be developed for families not already participating in the Day School.

A School of Education senior in Explorations, Janice Rewak, also on our Work-Study staff did the initial footwork, which led us to pinpoint North Village (an apartment complex housing married graduate students) a good place to start. In the beginning, we had been concentrating on the idea of stimulating the formation of 5-family play groups which could meet at home. The size of individual North Village Apartments made this unfeasible, however, so we went to the Housing Committee to ask for a full apartment for a Children's Center. They agreed to lease an apartment for the Spring semester, and we are still negotiating a rent reduction, which is essential to a realistic budget.

Licensing\* of pre-school projects is usually very complicated, but the University fire and health officials were very open to our idea; the major renovation necessary turned out to be a new front door with the proper public building hardware. We are confident that licensing would continue if the Center becomes a permanent service in North Village.

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\*Detailed information concerning licensing can be obtained by asking your town clerk for "Guidelines for Establishing Day Care Centers."

The distinguishing factor of the Children's Center at North Village is that each family teaches one session a week, thus reducing the need for a large paid staff. Susan Borovsky, a professional teacher, leads the group of 14 three and four year olds, who meet Monday through Friday, Connie Lessing, an Aide, leads the group of 13 two-year-olds, who meet Monday through Thursday, and a student has helped to form a group of one year olds who meet Friday mornings. The families admit that teaching in an educational pre-school is both demanding and interesting, but they all, particularly the parents of 2-year-olds, are happy to have a place for children near their homes. We are interested in beginning a babies' group, which would be more for parents, as well as starting child-birth classes in conjunction with the School of Nursing.

The project is not inexpensive, but it is our intent to locate subsidies which will keep the cost low for the parents. By contributing teaching time, parents are helping keep staffing costs low, although the minimum a head teacher could be paid for half-day for 9 months would be \$2,000. The teachers this spring are being paid from a special fund in the Day School, and it is hoped that money will also be available next year. Materials are also a large factor, although the Day School received a grant of \$4,500 from the combined student senates to purchase materials for a pre-school library. We hope to increase this funding to make more equipment available to other cooperatives. Parents have built things like cabinets and a water table. Rent is the third largest cost factor and although there are some problems, we are hopeful that a substantial reduction in our bill can be made. Therefore, together with the University grants, and parent teaching, a children's center can be run with low tuition fees (for example, \$80 for one semester 5 days of 3 hours).

Another School of Education senior who is in the Integrated Day Program, is talking with other Apartment complex residents, trying to establish the need for a similar program. A tentative site has been located, not in an apartment, but in one of the Churches in Amherst, where licensing could be fairly easily arranged through the town.

We have learned several things from our foray into developing community cooperatives. First, parents of one-and two-year-old children have a great need for some free time, and the children seem to enjoy the short daily sessions; despite these needs, there are very few programs for this age child. Second, student families enjoy the contact they get with other parents in a cooperative, and find the professional teacher a resource in many ways. In fact, it is beginning to be clear that this kind of cooperative should really be a kind of family community center, with a variety of services. Finally, despite the work and expected and unexpected expenses, the pleasure of the children and their parents in a program of their own has redeemed the frustrations inherent in "getting something going."

It would be a marvelous step for student families if a center could be funded well enough so that other groups could form and begin to solve their own day-care pre-school problems. Projects such as these would seem to be worth their expense, when the increase in community feeling and growth is measured.

How to obtain maximum results from Parent Conferences...Some suggestions  
(Excerpts taken from: Heffernan, H. and Todd, V. Elementary Teacher's Guide to Working with Parents. Parker Publishing Co., Inc., West Nyack, New York, 1969, p. 46-47, 54-55, 113-114, Compiled by Peggy George.

When a parent has a genuine interest in knowing how his child behaves in school, the teacher can encourage him in visiting his child's class and observing his behavior in some detail. Here is a set of questions which one school provided for parents to use as a guide to their observations. Part, or occasionally all of it, might be given to a parent, depending upon his skill as an observer.

#### PARENTS' GUIDE TO OBSERVATION

1. a. Is the child enjoying himself?  
b. What is indicated by his facial expression?  
c. How interested is he in what is going on?
2. a. What are his relationships with others in the group?  
b. With the teacher?  
c. Do they like and enjoy each other?  
d. How cooperative are they?  
e. How relaxed and at ease are they with each other? With the other children?  
f. Does he take the lead in doing things with others?  
g. Does he help others in carrying out their ideas?  
h. How frequently and under what circumstances does he seem Shy? Assured? Uncooperative? Cooperative?  
Timid? Confident? Quarrelsome? Agreeable?  
Selfish? Generous? Aggressive? Withdrawing?
3. a. How active is he? When is he active? When is he passive?  
b. Is he busy or just sitting?  
c. Is he busy at the same things as the others, or following his own interests?  
d. How purposeful is his activity--does he complete his projects?
4. a. How does he solve his problems?  
b. Does he try to work them out for himself?  
c. Does he go to the teacher for help?  
d. Does he seek to enlist the cooperation of other children?  
e. How readily does he give up?  
f. Does he resort to tears or temper when frustrated?
5. What is he learning?

These observations can become the basis for discussing the child and planning appropriate next steps - parents & teacher together.

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Some guidelines for planning a parent conference:

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The teacher always tries:

1. to keep in mind that parents are subjective and emotional about their children and that this behavior is normal and desirable. The teacher should begin the conference with a comment or an anecdote that shows that he/she sees the child as a person and appreciates his good qualities.
2. to help the parents see the child's emerging interests. What is new in a child's development provides clues for procedures and indicates his readiness for new activities.
3. to help the parents see growth. Parents are so close to children and are so anxious for them to progress that they sometimes fail to see their small increments of growth. If the teacher keeps anecdotal records and carefully dates each one, he/she can share cumulative evidence of growth gratifying to parents. Keeping a file for each child of his best spelling or arithmetic paper of the week, a series of paintings, a collection of dated compositions is most impressive. A paper saved in September provides a benchmark by which to measure a similar paper produced in February.
4. to make some causative analysis and to suggest some special procedures if a child is not adjusting to a group or making normal progress. Negative and judgmental statements about a child without analysis of the probable causes of his problem or constructive suggestions for improvement are valueless, put the parent on the defensive, and are damaging to all the human relationships involved.

A simple form that some teachers have found helpful has space for the child's name, grade, school, and district at the top with space below for four descriptions:

1. A strength, special ability, or interest.
2. Most immediate need.
3. What the teacher plans for the child.
4. What the parent plans for the child.

Such a form can be made in duplicate and signed by the teacher and by the parent. It constitutes a record in the teacher's file as she continues to work with a child, and is a commitment made by both parent and teacher to a thoughtfully considered course of action.

Another form which has been helpful in parent conferences is a form which includes the name of the child, school, teacher, and date, and space for notes on three sets of entries:

Strengths observed by parent, Strengths observed by teacher.  
Needs observed by parent, Needs observed by teacher.  
Suggestions for home, Suggestions for school.

The use of such a form may be helpful in planning for each conference so that strengths as well as needs are considered. Parents are usually impressed by the planning the teacher has done, the kind of information about the child she has brought together to share, and the thoughtful suggestions about how a situation may be helped at home and at school.

Some schools use a form for conference notes with a carbon so that parents may have a copy of the items discussed and the action upon which agreement has been reached.

#### General Purposes of Parent Conferences:

1. To enable the home and school to meet the needs of the child most effectively.
2. To establish a working relationship with parents in the interests of the child.
3. To assure a two-way communication between home and school.
4. To share with parents what is known about the growth characteristics and needs of specific age groups.
5. To share with parents the educational program which has been based on these growth characteristics and designed to meet the needs of children.
6. To help parents to understand the role of education in a democratic society.
7. To suggest ways parents can help children succeed in school.
8. To arrive at common objectives for the child at home and at school.
9. To interpret to parents their child's growth and progress in his school work.
10. To share with parents professional knowledge about social and emotional development of children.
11. To help the teacher acquire understanding of the child's relationship to his parents, brothers and sisters, and other family members.
12. To help the teacher to understand the family's aspirations for the child, his routines, interests, out-of-school activities, and the emotional tone of his home.
13. To provide opportunity for the teacher to perceive the parents' reaction to the school.
14. To help parents recognize the individual parent-teacher conference as an indispensable part of a modern educational program.



ALTERNATIVE REPORT CARDS

- 40 -

An alternative to the traditional progress report was suggested by Linda Skillen of Kennebunk. In November, she sent home letters to the parents explaining her views and asking parents to express their preferences. A copy of this letter is reproduced below.

November 14, 1972

Dear Parents:

We certainly have had an exciting start to our school year. The "Integrated Day" atmosphere has fostered a great deal of creativity and sharing of thoughts from which we have all profited.

Now the time has come for evaluating your child's progress. As an alternative to the traditional progress report, I would like to share some thoughts with you about your child's progress by writing about his or her growth not only in particular subject areas, but also in the areas of his social and emotional development in our classroom. It is my hope that this short narrative, in conjunction with our conferences at Conference Time and through the year, will help us all to better understand your child and to better meet his individual needs. There will be a space provided for Parent's Remarks, as well. I do hope you will take the opportunity to convey any comments or questions you might have about your child or his classroom.

If you would prefer to receive the traditional progress report, please check the appropriate space below, and have your child return this notice by Wednesday.

Many thanks for your continued cooperation.

Most Sincerely,

Linda Skillen, Teacher

I prefer the traditional progress report.

I prefer the Individual Pupil Evaluation.

Out of the 26 parents in her room, only one requested the traditional report, and one requested both. All others were satisfied with the Individual Pupil Evaluation. A similar copy was sent to parents in January with approximately the same results.

The actual format developed for the progress report was a full page (8 1/2 x 11) folded in half with each child drawing his self-image for the front cover. Then the teacher's comments were written inside the pamphlet, adding pages if necessary.

Another project teacher in Kennebunkport, Anne Miller, 1st grade, Consolidated School, also recognized the need to provide written anecdotal records for parents, to be used in conjunction with parent conferences, and tried a variation of Linda Skillen's card by asking the children to write an answer to: "What do you like best about school?", and used this as the cover for each child's progress report.

# In Touch with Resources

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The following book review is reprinted with permission from the Newsletter, Early Childhood Program, University of New Hampshire.

## Book Reviews

Open Education A Sourcebook for Parents and Teachers, edited by Ewald Nyquist and Gene Hawes. New York, N.Y.: Bantam Books, 1972. (\$1.95, paper)

What may be hailed as a milestone in the American experience with open education has occurred with the publication of this sourcebook richly annotated for educators and developmentally precise for a concerned public.

During the years 1965-1967, Lillian Weber and Vincent Rogers, virtually alone in the English Infant Schools, found the experiences of British teachers and children so extraordinary that they seized upon the opportunity to present to the American public a view of schooling at once radically different and yet adhering to the guidelines set forth by Dewey and Piaget. Seeking to highlight the basic tenets of the British experience, Joseph Featherstone, writing in the New Republic in 1967, chose the moment to reaffirm the relevance of the British tradition to an American setting.

In the intervening years a host of books, articles and highly stimulating designs for open education has resulted--all yielding insight into a new and remarkable redefinition of teaching and learning. The emergence of a body of literature, to which prominent authors and educators have contributed, has culminated in this unique sourcebook. Dr. Nyquist and Mr. Hawes have given us the experience of a dialogue, cutting across time and locale, interdisciplinary yet calling clearly for a real commitment to look at children.

Similar streams of thought run throughout the book. Lillian Weber challenges us to "start looking at, and relating to, children as individual persons." An advisor in New Rochelle, N.Y. pleads for laying the groundwork gradually. "Because open education makes it necessary for the teacher to live with children as whole persons, it is a process that cannot be mandated."

Speaking to the need for a humanistic approach, Bernard Spodek reemphasizes the role of the teacher: "a person-oriented education must accept the teacher as a person." Quite obviously the demands are intense. Teacher workshops are hailed as ways to "allow teachers to become aware of the new security which comes when a teacher is prepared to become psychologically mature and accept the facts of uncertainty and ambiguity."

It is interesting to note that many contributors who reflect on schooling in America found "the English concentrated on learning: Americans concentrated on teaching." However, an indication of good current practice of American focus on learning is presented by accounts of North Dakota schools participating in the New Schools Program and Vermont schools proceeding along the lines established in "The Vermont Design for Education."

Vito Perrone, speaking of classrooms which are part of the New School's focus, asserts: "in this type of setting, direct teaching is limited. The teacher's primary role is one of observing, stimulating and assisting children in their learning."

The need for systematic evaluation of open schools, stated several years ago by Vincent Rogers and echoed by educators and parents alike, is met by reports of ongoing research from Educational Testing Services. References are made to evaluations of open education, focusing on personal aspects of learning as well as the climate best fostering growth of children and teachers.

Citing Piaget's work, researchers have focused on the "image of the child as a constructor of reality." Recent work on assessment has focused on "communication, perception of school, intuition, writing, and quantitative concepts."

Yes, but what about my school? "The commitment to try...makes change possible." Lillian Weber writes further: "continuity is possible, more spontaneous relationships might be allowed,...other personnel of the school, from custodians to supervisors, can begin to redefine how they can help."

When one attempts to highlight the emergence of such a profound book as Open Education, with its more than 30 articles, its bibliography and source listing, it is hard to resist the temptation to name-drop. The inclusion of selected chapters of Britain's "Plowden Report", Piaget's Science of Education and the Psychology of the Child, and Dewey's Experience and Education make a bold impact upon the reader.

To quote from the publisher: "In Open Education: A Sourcebook for Parents and Teachers, leading educators, psychologists and authors present the basic writings of the informal schooling movement that offers new hope for American schools."

June Hall  
York Learning Center  
York, Maine

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A new source from which open education materials may be secured was brought to the attention of In Touch by Linda Welles. The name of the organization is Community Resources Institute, City University of New York, 270 West 96th Street, New York, N.Y. 10025 (212) 666-7632. It has only published two short books on open education but it collects bibliographies of materials published by others on the subject.

Cook, Ann and Sonia Lappan. Children's Books: A listing for Teachers and Parents. N.Y.: Community Resources Institute, 270 W. 96th St.

The authors prepared and discussed a list of books that they have found to be enjoyed, appreciated and preferred by children from five to ten year olds that is distributed upon request without charge. Some of the books are about strange creatures and others can be used to correlate with science, math or other curriculum areas. The books which can be read by the children are designated by "ER" and those which are read aloud are designated by "RA".

Readings on the British and American Primary School. New York: Community Resources Institute.

Several pages of annotated bibliographic listings are offered that can begin to serve the needs of the novice to open education as well as the person who is farther along the way. Many of these books have previously been annotated in In Touch but there are several which have not. A very useful addition to this bibliography is the inclusion of three addresses from which the books included can be obtained (need I go on?) The publication is also free.

Open Education at Education Development Center. Newton, Massachusetts; 55 Chapel Street, 02160.

This is a catalog of books, pamphlets, and films that can be purchased or rented from Education Development Center, Incorporated that explain the concept of open education, focus on particular schools, programs, or activities that expouse the concept, or give informational material that would be helpful to a teacher and her students in an open classroom. The purchase and/or rental prices are given along with clear, useful descriptions.

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The following sources provide teachers with free materials upon request.

Education Index for Free Materials. Paul T. Cody. Randolph, Wisconsin: Educators' Progress Service, Inc., \$25.00 (usually available in University libraries.)

A very briefly "...annotated schedule of free materials which have significant educational value. The source of material includes departments of federal government, state agencies, chambers of commerce, travel bureaus, private foundations, and many of our major industrial concerns." It is published to satisfy the needs of teachers to list, classify and evaluate free materials for classrooms that are available to schools. There are over fifteen hundred entries that are revised annually. The index is arranged on five 5 x 8" cards and housed in a metal file box that makes it easy to handle.

The index includes the topics administration, fine arts, health, language arts, science, social studies, special areas, vocational education, audio-visual aids and a source index.

Tips on ordering procedures are also given.

Educators Grade Guide to Free Teaching Aids. Randolph, Wisconsin: Educators' Progress Service, Inc.

This looseleaf annotated listing of 1,795 titles of free maps, bulletins, pamphlets, exhibits, charts, magazines, and books is indexed according to both titles and subjects. Cost, approximately \$30.00.

Catalog of Free Teaching Materials. Gordon Salisbury, P.O. Box 1075, Ventura, California 93002. (valid from 1970-1973 - new addition available after 1973) (\$2.65).

A listing of free and available materials listed by subject categories, (booklets, charts, posters, maps, etc.) evaluated by teachers as to their relevance, with specific suggestions for obtaining them: sample letters of request, advice on how many you can request without being charged, and some guidelines as to grade levels the materials might be appropriate for. (390 pp.)

Early Childhood Education Study. Materials: A Useful List of Classroom Items that Can be Scrounged or Purchased. Newton, Mass.: Education Development Center, Inc., 1970. \$.50.

Seventeen pages of free or inexpensive materials are listed along with the address of suppliers.

Selected Free Materials for Classroom Teachers. Ruth Aubrey. Palo Alto, California: Fearon Publishers.

In addition to listing materials which may be obtained for free, teacher aids and film services are also listed in the back of the paperback source.

Today's Education. The Journal of the National Education Association. 1201 Sixteenth St., N.W., Washington, D.C. 20036. Available on a membership basis or at \$.80 per issue. Published: September-May.

Each issue of this journal has a section entitled "Free Materials" which one can scan through and order the materials of interest on the one quick-action-reply card that is stamped and self addressed.

We, the staff of In Touch, are very concerned about keeping our newsletter relevant, interesting, and useful for you, our readers. In an attempt to maintain communication that will provide us with this kind of information, we will be incorporating a feedback sheet in each issue. We would appreciate your taking a few minutes to complete the sheet and mail it out.

Thank you!

Feedback Sheet

Check One:  Teacher  Intern/Student Teacher  Parent

Administrator  Teacher's Aide  School Board Member  Other

I would rate the sections of the April, 1973 newsletter as follows:

	Poor	Fair	Excellent
Keeping In Touch	1	2	3
In Touch With Interns	1	2	3
In Touch With the Classroom	1	2	3
In Touch With the Community	1	2	3
In Touch with Resources	1	2	3
Overall Rating	1	2	3

General comments, reactions, suggestions:

UP TO NOW, NEPT HAS PAID FOR ALL OF THE PUBLICATION COSTS OF In Touch.  
HOWEVER, DUE TO A CUT IN THE BUDGET, AND ALSO TO OUR INCREASED CIRCULATION,  
NEPT CAN ONLY FUND A PORTION OF OUR COSTS. WE THEREFORE MUST ASK ALL  
NON-PROJECT PEOPLE TO PAY A COST-SUBSCRIPTION RATE OF \$3.00 A YEAR  
(FIVE ISSUES).

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IF YOU WANT TO CONTINUE RECEIVING IN TOUCH, FILL OUT THE INFORMATION BELOW,  
TEAR IT OFF, AND RETURN IT TO US WITH A CHECK FOR \$3.00 (Made out to:  
Interstate S.D.C.) WE WILL THEN CONFIRM YOUR NAME ON OUR MAILING LIST.

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Return to: In Touch, Room 224, School of Education, U. Mass., Amherst, Mass. 01002.